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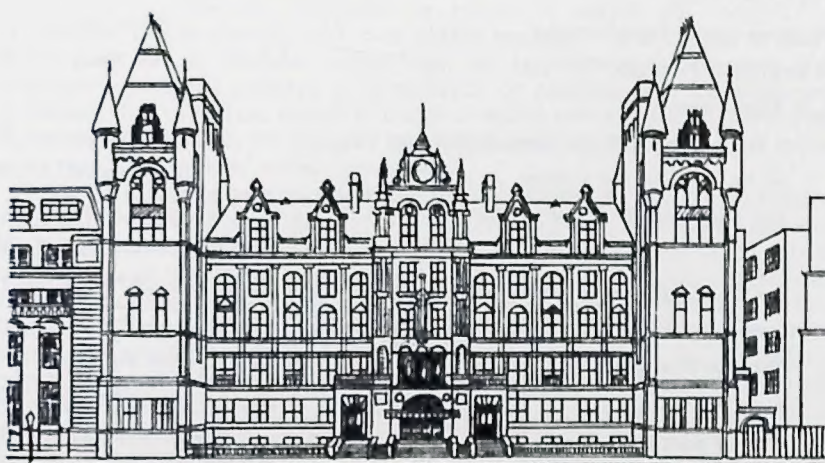


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Gillian Ashby

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"The Letter killeth, but the Spirit giveth Life"

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Which of the Trends in the Composition of the Twentieth Century do you think has the Strongest Chance of Survival?

by JUSTIN CONNOLLY

Today, just like yesterday, art wants to save from death a living image of our passions and our sufferings.

Albert Camus

Technique, whether of performance or composition, exists for a single purpose, to enable the composer or player to realise his imaginative conception in the clearest and most direct manner. If it claims to serve other purposes it becomes technology, an aggregation of theories and practices connected perhaps with statistics or analysis, but not with art. It follows that to discuss trends in music of which techniques are the visible expression is not only to describe how musicians act, but to enquire what aims they have in mind when they do so.

There is one respect in which the twentieth century may guarantee its successors some kind of legacy in music. Since the nineteenth century we have been forced to recognize that music no less than the other arts is capable of giving forceful and satisfying expression to many aspects of the human personality which were not formerly associated with it. The terms of reference of art in general have expanded to include a much wider emotional world; implicit to some extent in almost all earlier artistic expressions yet not hitherto consciously recognized in them. This is an historical fact about which judgments as to its beneficial or other effects are largely irrelevant.

In recent times the issue has become complicated because it is no longer possible to see the composer operating with a section of society such as Church or Court. With Mozart and Beethoven the artist has broken with patronage and is an independent agent in society. The nineteenth century marked out the differentiation of one composer from another by style and content rather than the similarities of artists working in the same tradition. The personal element in style was elevated from an attribute of a composer's work to an actual creative factor by the theories of the Romantic movement. Working within the same tonal system three composers as different as Schumann, Chopin and Schubert treat every aspect of their material in such a way that the differences between their work are not those between styles only, but of different orders of existence.

This trend towards emphasising the stylistic differences between one composer and another has continued right up to the present, and constitutes the largest part of our inheritance from the last century. Since one of the most conscious movements of our time has been one away from the nineteenth century, it is interesting that in an important aspect this flight from the past has been largely an illusion. The very fullness of the nineteenth century's achievement left the twentieth with a burning ambition to do things differently.

It is now obvious after 50 years that the passing of the tonal system and the advent of organised chromaticism which took place before the first world war represented a moment comparable with the classic changes of historical direction, the decline of the Church modes and the rise of tonality

in the seventeenth century or the changed status of the artist in the Romantic period. In this sense the continuance of tonal writing alongside non-tonal organisation does not prove that this moment was not decisive merely because it had a delayed effect. Although in this connection it is usual to think of Schönberg and the Vienna School, it must not be forgotten that the movement away from tonality initiated by Wagner in *Tristan* had by the early years of the century claimed adherents of such widely differing aims as Debussy, Scriabin, Busoni, Reger, even Strauss.

Nevertheless it is with the work of Schönberg and Stravinsky that the music of the last 50 years has had its most striking realisation, and from these two composers have sprung many of the basic ideas which have inspired our own contemporaries. Where Debussy, a great composer in his own right, had achieved a harmonic evolution of a personal kind, Schönberg, no less gifted, was able to live through a historical moment to make a contribution which could be handed on to successors of quite alien habits of thought. The simplest reason for this was that Schönberg, like Bach, was a synthesist, gathering up the threads of previous developments.

The opposition to his ideas was general during his lifetime because in essence, like his own discoveries, it was very simple. The idea of verifiable logical procedures common to all music in what we call strict counterpoint ran completely counter to the Romantic exaltation of sensibility. This is why Schönberg found it necessary to defend his own inspiration against the claim that the 'emancipation of the dissonance' had led on the one hand to chaos, and on the other to inhuman, and therefore inartistic, control. The battle he had to fight was of course not one that could be lost or won, but it is very significant that it caused so much bitterness.

The basic reason underlying the conflict was a reluctance to abandon the stature won for the artist during the nineteenth century and to return to a truly classical conception which put the music first and its creator second. It was complicated at the personal level by Schönberg's own ambivalence towards this very point, but in general it is certain that he wished to reassert an older perspective in which purely musical considerations were dominant over those of the artist and his status.

In this respect he was closely paralleled by Stravinsky whose background was entirely different. Brought up in the Italianate tradition of Russian opera he has remained a classicist at heart all his life, despite the many and varied stylistic devices he has used. His early interest in primitivism allied to a sceptical and sophisticated mental outlook resulted in a very similar attempt to reduce the problems of the composer to purely musical terms. This is why at one time he expressed himself willing to have his music played without expression, and why he is reported to have said that Mozart's symphonies would have been far better without their development sections. An echo of this is found in Britten's dictum that 'the rot started with Beethoven'. Each of these pronouncements, absurd out of its context, is a judgment on the nineteenth century 'cult of personality' in music.

If the attempt to provide a 'musical' background for a composer's thought, rather than a literary or pictorial one, has affected most composers of the last half century so has the rise of interest in rhythm, and the comparative decline in the importance of harmony. Strictly speaking the restoration of counterpoint has left harmony at a disadvantage; much twentieth century music has a strongly linear quality. The question of rhythm is of great importance. Stravinsky was able to bring to music rhythmic invention of a very high order, although it exemplifies in general

only half the possibilities of rhythm. Characteristic of his music is a consciousness of pulse constantly held back or driven forward by strategically placed inhibitions—irregular bars, unexpected contractions and expansions. For others, particularly the English school, it has taken the form of a calculated suspension of pulse by conflicts of rhythmic counterpoint, deriving from the practices of the madrigal composers. Yet another aspect of rhythm has been developed by Olivier Messiaen and those associated with him, from the music of India.

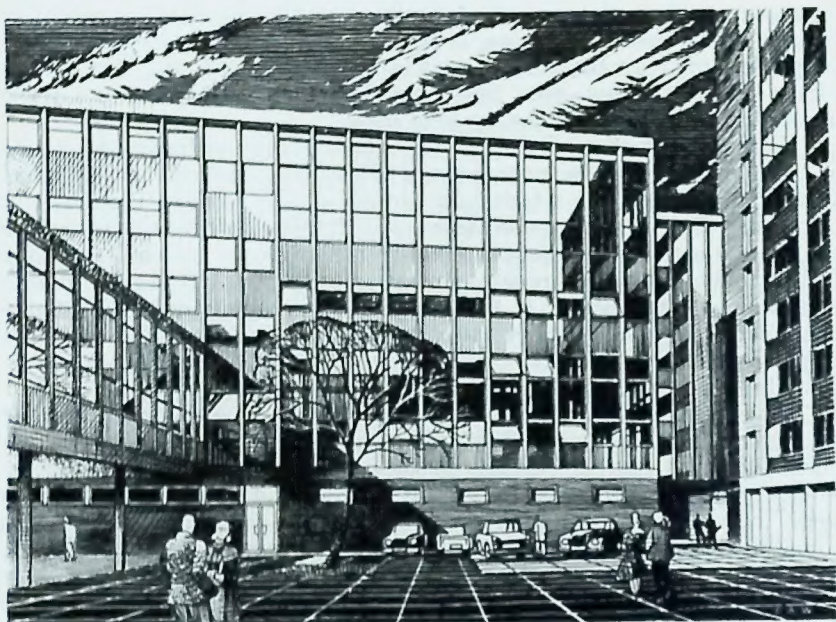
Perhaps it is these contacts with alien cultures as highly developed as our own which will have the greatest effect upon the future of technique. It offers three elements which have already deeply affected the music of our time. The first relates to the absence in non-European music of the personality idea; the performer rarely plays music by a composer, using instead models for improvisation whose closest parallels are our modes and scales. The second is the injection into our tradition of highly organised art of the spirit of improvisation, a freedom from the necessities of print which was a feature of our tradition up to the time of Beethoven, but which disappeared altogether during the last century.

The third is the freeing of rhythm from the shackles of metre, the contrast of quantitative rhythm with additive rhythm. Throughout our classical period rhythm was the element which suffered most from misinterpretation and suppression due to notational difficulties and reliance upon the speed of harmonic change. Naturally, the greatest composers found this a challenge, and in Mozart the counterpoint of harmonic change and the motion of the other musical elements, the position of upbeats and afterbeats are among the greatest achievements of music. But it cannot be denied that in a great deal of otherwise admirable music the dispiriting effect of common time has an adverse effect, where a great deal of earlier work, less interesting harmonically, has a much greater freedom of rhythm.

In all these aspects art is only following the ideas of the age with its growing consciousness that all roads do not lead to Rome, and that the so-called European tradition has much to learn from other sources. The great issue of the age is really that of the function of the artist in society and all the other conflicts, of right and left, serialism and tonality, social realism and esoteric mysteries, are probably more symptomatic than causal. What is important is that quarrels about method should not be used to render art a sterile minority pastime.

In this connection it is interesting that the more sophisticated denunciations of much *avant-garde* technique often contain the criticism that the results are 'merely pretty'. If this is really true, their further development may not run the risk of appealing only to a coterie. If it is a sneer designed to convict the music of interest only in the 'unimportant', it might well be that we ought to recognise that there is still far too much interest in the 'importance' of art for its own good. It may even be that in a future when more people will be able to enjoy leisure for such things, art-as-entertainment will not necessarily seem irresponsible. It seems certain that we shall never *supersede* the art of one period with that of another and that interest in electronics is not incompatible with real understanding of Chopin or plainsong. Ultimately, the value of art will always be its capture of the permanent from the transient, and the reflection amid chaos of that order which Dante calls the likeness of God.

The College New Extension



The gramophone and the tape recorder are part of to-day's musical life. At present the College record library, listening and recording machines are awkwardly housed, in an overcrowded building. Plans for the new extension include a recording room and two listening rooms, designed for the purpose. Out of the £200,000 needed altogether, £3,000 is allotted for building and maintaining the recording room, £1,200 for equipping it. A gift of £4,000 has been received, specifically for endowing the Reading Room; anyone who would care to endow the Recording Room should send his gift to The Royal College of Music New Building Fund.

A concert, in which six London orchestras will be represented, will be given by past and present Junior Exhibitioners, at College on Saturday, June 30, at 3.0 p.m. in aid of the Fund. Philip Cannon, Ernest Hall and Meredith Davies will conduct, Hugh Bean will lead, and the music will be by Collegians. Please apply for tickets to Miss Humby at College.

Working with a Tape Recorder

by HELEN JUST

As the miracle of the gramophone brought performances by great artists into our homes to be enjoyed at will, so the radio brought the world of music into our lives. Many people at that time foretold the death blow to concerts, and saw nothing but dwindling audiences as the result of broadcasting. Fortunately they were proved wrong. Now the tape recorder has opened up another vast range of possibilities, and the wise musician will use it for his pleasure and his study, realising that no machine invented by man can ever supplant the concert hall, the need for good teaching, or the necessity for using his own ears.

These days all musicians can hear their own performances and can criticise themselves as well as their colleagues! These conditions have raised the general standard of performances to a high degree of excellence and finish.

There are, however, only a few who have been touched by the golden brush of genius to move us with performances which leave us treading on air; have they ever used a tape recorder I wonder? As an artist with vision sees his picture in his mind's eye, so the interpretative musician hears his performance in his mind's ear. Creative work comes from within, the measure of thought is the measure of perception and depth of feeling of an artist. These inescapable truths have to be pondered over by a student, and once they are accepted, he must find the tenacity to forge a sufficient technique for his capacities. This is where the tape recorder can help.

Use it as an addition to lessons, and use it with intelligence and economy. I speak as a string player, from my own experience. I have used a tape recorder as a performer and as a teacher, privately for many years, and at the College since one has been available. Only allow yourself to record when your work has been prepared to your limit. Analyse your faults with precision, mapping out a course of study to cure them. Perhaps you are quite a player, in which case you may take recordings of big artists playing works in your own repertoire. Instead of apeing them, compare the two recorded performances, then write a report on the virtues of the one, pointing out with courage the failings of your own. If you are unsatisfied with your conception of a work, think deeply about it away from your instrument.

Learn to use your machine to get as true a record of your playing as possible. Take time (or get expert advice) to adjust the controls, the positions of the players and the microphone to suit your room, and remember them, so that your recording conditions on different occasions will be as standard as possible—otherwise you can't fairly compare the results or judge balance in ensembles. Avoid overloading when recording as distortion will ensue. A rich plummy tone is admired by many, but a fine line of tone will tell you more about your problems. (The cheaper the machine, the more limited its tonal range will be, especially in the high frequencies which give the sound its character.) The machine will reveal with considerable truth points about the evenness of your tone, your intonation, and your vibrato. Is the pitch noticeably disturbed on long notes; what about the speed of your vibrato, and is it even? Are there whiskers on your tone? Listen to the contact of your bow on the string; is your bow change well timed and smooth? A pupil spots faulty

co-ordination between the hands very quickly when listening to a recording, more quickly than when he listens to himself as he actually plays.

It is more difficult to assess the size of one's tone from a tape recorder. Resist the temptation to turn up the volume control on the play-back and artificially magnify it. Although the machine is useful in preparing performances for broadcasting, its use for the concert hall is limited. With the preoccupation with technical efficiency brought about by radio and recording, and the power of increasing our volume at the turn of a knob, we are in danger of becoming short-sighted; of striving to be merely small, neat players. To counteract this, students will do well to devote daily practice to simple tone production, keeping a growing power of drawing a pure singing tone from their instruments. And it is not only the question of the size of tone, but of projection. Playing to a Festival Hall audience is not at all the same thing as playing to a microphone in a smallish room. You must space and shape differently. If you put a postcard-size reproduction of your favourite picture on the mantelpiece and then walk away from it, you have a visual example of the necessity for exaggeration in concert work. Provided the proportions of a performance are preserved, the enlargement necessary for big halls will never produce distortion.

It is this necessity for enlargement under certain conditions which demands the power and judgment to play a work at a slower tempo with ease and comfort: a big test of the performer. A lamentable but understandable editing of tapes is used these days for recordings to provide the public with immaculate perfection, but it is important to realise that the thread of a performance can never be broken with impunity. There is a line which preserves the relative proportions. Just as a work is conceived by the composer as a whole, so the performance must be.

When you are preparing a quartet, rehearse as far as you can before taking a recording. Listen to the playback without looking at the music, or following your own part; then you will hear the score as a whole. Good observations will come from experience and a thorough knowledge of the work. Remember that all of you are sensitive about your shortcomings—so on hearing the playback it is wise to leave each player to make his own criticism; all will notice different things, many of which will improve the whole without recrimination from anyone. Good phrasing and tone in the themes is important from everyone. Clarity and suitability of texture is necessary for good balance and wise observance of dynamics from the beginning can save valuable time. Precision is essential to the foundation of ensemble, but real ensemble only comes with unanimity of thought. Accurate intonation is vital, but this will improve as the quartet works on salient points.

When, after recording, should you hear the tape? If the recording is of a work in preparation I think an immediate playback is essential, but a finished performance will give a more reliable enlightenment some time afterwards. When you listen at once you hear details, you look out for spots which gave you trouble, you are involved in the performance. Six months later you are free to grasp the whole. Both judgments are valuable and complement each other.

Such an approach to recording can develop the critical faculty and stimulate the imaginative ingenuity of the player to think. Practise with moderation, and realise that mere muscular repetition is no substitute for thoughtful work. Students spend much time travelling these days. Put the hours to good use by training the memory and developing the interpretative powers.

If you can afford a gramophone *or* a tape recorder, buy the recorder —and not too many tapes ! The impermanence of tape is, I think, a good protection from many evils. One can make fine use of the machine by recording unfamiliar works. And if any composer is a closed book to you, keep an eye on the *Radio Times* for a chance of preserving his works for further private study. A foreign language is double-dutch to anyone until he begins to understand it !

One word of warning for recording your own work —use the machine sparingly to keep the impact keen, relying always upon your inward ear.

A Festival at Farnham

by ALAN FLUCK

If you're one of those folk who every fine summer week-end, climb into your car and filter your way slowly to the South Coast, you have probably, at some time or other, passed through Farnham. On the surface a sleepy old market town, the centre dominated by a large Parish Church and up on the hill a famed castle; it seems to be the dormitory of the more wealthy city stockbroker and the last haven of the retired colonel, but I doubt whether there is a similar small town in the south of England that behind its Georgian façades and pseudo-Tudor frontages has so much music making.

In the town is a flourishing and celebrated Music Club; two lively choral societies and an operatic society; and a strong music tradition at the Grammar School. Bear in mind that we also have a youth choir, which regularly tours abroad with considerable success, as well as several chamber music groups and it will be readily realised that we are a town of active practitioners rather than passive listeners.

Sooner or later a festival was inevitable. We wanted it to be a festival with a real object and not another series of concerts —but we had no money. However we did have a dynamic Rector and a crowd of young imaginative music teachers in the local schools.

Open any edition of *The Times Educational Supplement* and you will most certainly find yet another account of a teachers' conference. If you have ever been to one you will know how much time is spent in hot air discussion and how little seems to result from it. Music teachers are no exception. For several years there have been stirrings among us and a feeling that all is not as well in music for schools as some would have us believe. Indeed much of our school music-making is stale and hidebound. The same poverty-stricken arrangements of Haydn minuets and the same inevitable 'Unison Songs for Schools' are still all too frequent.

On the other hand some schools have ventured into trying out new fields of music and the more we ourselves did this, the more it became obvious that our real composers, as opposed to our school composers, with one or two exceptions, were writing nothing for us.

Our Farnham teachers realised that between us we had over one thousand young musicians ready to be stimulated into trying out new music. For some years Farnham Grammar School had built up a reputation for being among the *avant-garde*, and with this lead the theme of our Festival became apparent. We decided that we could create a platform on which music of the highest order within the technical limitations of school children

could be performed, with a bias towards new and modern music. The local Primary schools combined to produce a huge choir; Aldershot High School and Farnborough Grammar School joined forces to do an excellent performance of Britten's *Rejoice in the Lamb*; and many other schools, grammar, secondary modern and others all joined in.

We got to work on the local Chamber of Commerce, who agreed to bescap and bedeck the town. The local newspaper brought out a special Festival supplement. Sir Arthur Bliss wrote a preface to our Festival programme. The B.B.C. did a short radio feature on the Festival and Malcolm Arnold made us a gift of a Festival Fanfare for schoolboy brass to herald the civic procession. The shop-keepers of the town responded with special window displays. Violins appeared among the vegetables; Stravinsky scores among the hardware; and large cartoons among the drapery. And in such ways a series of rather special school music programmes were moulded into a Festival.

It was held in our beautiful Parish Church. For one week weddings and funerals were squeezed in between coach loads of children descending for rehearsals and concerts. The Church was packed for every concert. The work on rehearsals and the organization of 1,000 children was enormous. But it was an unforgettable week.

It was not possible, or indeed desirable, to be 'contemporary' all the time. Some of the old warhorses did creep into the programmes but give us time! In the course of one week this small country town had performances of works by Bliss, Stravinsky, Washburne (American), Arnold, Vaughan Williams and Britten. One or two children wrote pieces for the occasion including one very Webern-influenced string quartet!

No professional stiffening was used and no adults took part except for the conductors and one solo singer in *Rejoice in the Lamb*. The children themselves responded to new music with gusto and here I must quote my own youngsters. Our school orchestra combined with that of Tiffins School, Kingston-on-Thames, to produce an eighty-five-piece orchestra complete in all sections. We gave a tolerable performance of Handel's Fireworks music but a really glittering one of Malcolm Arnold's Little Suite for orchestra. Handel did not write his piece for young people but Arnold did and within the children's technical limitations had given them all the sort of glamorous sounds, harmonically, rhythmically, and orchestrally, which they associate with big orchestras. We played some wrong notes; there is always some small second violinist who will get a fit of nerves and do something that he has never done before but this does not stop the overall effect from being most exciting. In many ways the sound of modern music is nearer to the popular music and jazz that is being heard by youngsters daily (whether we like it or not!) than any of the music by the established masters. 'School' composers to them seem dull once they have mastered some real music by contemporary composers. Real composers never write down; school composers do, at the expense of being interesting. Children in all spheres of work respond to a challenge and providing the music is worthwhile, and has been well taught, a striking and exciting performance will always result.

We have learned from our experience. We made several mistakes. But we do know that the whole district and far beyond is with us in what we are trying to do. For our next Festival in 1963, we are planning a number of brand new works for schools. Possibly by providing this unique Festival we shall help to revitalize some aspects of school music. We have the platform; we have every type of musical combination to be found in any school in the land; the rest is up to the composers!

Last Term's Events

R.C.M. CONTEMPORARY MUSIC SOCIETY

March 29

Four Pieces for Clarinet and Piano (1913)	James Mark and Roger Smalley	Alban Berg
Four Songs Op. 12	Christina Clarke and Kenneth Montgomery	Anton Webern
Quantitäten für Klavier	(First London Performance)	Bo Nilsson
Klavierstück XI	Roger Smalley	Karlheinz Stockhausen
Four Songs Op. 2	Christina Clarke and Kenneth Montgomery	Alban Berg
Folksong Variations Op. 107 Nos. 9, 5	Stephen Savage (Piano)	Beethoven

There's a curious ambivalence at the roots of modern music, and this programme seemed calculated to bring it out. On the one hand there was the lush hyper-expressiveness of Berg's songs and clarinet pieces; on the other, the flight from expressiveness embodied, so it seems to me, in the Stockhausen and to a lesser extent in the new piece by Bo Nilsson. What was particularly interesting was the way in which each of the student performers seemed to be more at home with one of these aspects than the other.

Roger Smalley played Nilsson and Stockhausen with quite remarkable authority and I suspect (though I didn't have scores with me) remarkable accuracy too. If the Nilsson was the more enjoyable, this may be partly because Mr. Smalley didn't succeed in imposing a satisfying total shape on the Stockhausen (nothing will persuade me that it's not irresponsible to leave this task to the performer) but I'm inclined to think the Nilsson is in any case a more genuinely musical piece—i.e. conceived as sound and not as ideas about sounds.

All credit, then, to Mr. Smalley for his sympathetic advocacy of this tricky music, which was all the more evident after his rather luke-warm partnering of James Mark in Berg's clarinet pieces. Mr. Mark's playing was really very impressive indeed—technically almost impeccable and beautifully nuanced—but the performance as a whole carried less conviction than that of the rather earlier Berg songs, in which Christina Clarke and Kenneth Montgomery gave the impression of being genuinely and equally involved. That is not to say that all technical problems had been solved—Berg was clearly thinking in terms of a more mature voice and a more powerful piano technique—but the heart of the matter was in absolutely the right place.

As for Webern, it's frightfully difficult to decide what kind of voice he was thinking in terms of, for he, uniquely in his time, balanced miraculously between the opposing pulls I mentioned above, admitting yet resisting each, so that his expressive intensity is refined to a point where it almost, but never quite, ceases to be expressive at all. What timbre, what style, did he have in mind for the wraithlike emotions of his many songs for female voice? Ideally something a little more instrumental than Miss Clarke can yet manage, I imagine, though more clarinet-like, less toy-trumpety than those we hear on Craft's famous records. No matter; her understanding of the music (and this applies to several of the other performances) was a matter of achievement and not mere promise.

Stephen Savage's intriguing postscript to the programme requires a postscript to my review of it. The two little sets of Beethoven variations were well worth digging up; they belong to the same technical and emotional world as the late bagatelles, if scarcely that of the *Hammerklavier* and the *Diabelli*. There are striking ideas in them, and even the brusqueness with which these are handled is absolutely characteristic. Just a little more care in matters of detail would not have come amiss (the pedal too often provided a smoke-screen), but on the whole Mr. Savage made an eloquent case for his discoveries.

JEREMY NOBLE

NADIA BOULANGER AT COLLEGE

When Nadia Boulanger entered the crowded Donaldson Room, students and professors rose to their feet in respectful silence. The presence of this veteran teacher must have meant many different things to the varied company who had gathered to listen to her. To the older generation of professors she could have appeared as an austere north-east wind, nipping in the bud the generous blossoming of some promising young traditional English composers in the years between the wars. To the younger of them she was perhaps a refiner's fire, burning away the adipose tissue of early twentieth-century romanticism. To those of the students of 1962 who knew of her at all, she could have stood there as the lonely pedagogue who dared long ago to base her teaching upon the principles found in the music of Stravinsky, Bartók and Hindemith. But here she was, a legend, among us; an erect, smartly-dressed figure of seventy-five years, her gaunt face saved from harshness by wrinkles of humour round the eyes and mouth, her white hair arranged in casual elegance.

Though she began by warning us that one could speak only in platitudes on such an occasion as this, her first message was anything but a platitude: 'I will not wish you happy lives as artists. No artist can hope for such a thing. But I will tell you what I can wish you. . . .'. Then, by means of a series of entrancing anecdotes, she warmed to her theme, which was (as one would expect) the unremitting search for artistic perfection. This, indeed, could be the most fertile ground for a crop of platitudes: any school prize-giving can be relied on to yield a bumper harvest of them. With Mlle. Boulanger, however, the eternal artistic truths were stated with professional precision. To a bewildered composer, struggling to come to terms with the new language, 'First develop your technique, then allow your conscience to guide you'; or, to the singers and players, 'Now is the time to think always of technique. Later will be too late.' This was the master speaking to the apprentices, reiterating what must be the hardest lesson any student of the heady art of music must learn—that of first acquiring the discipline of brain, muscle and nerve which is known as technique.

Next, there was integrity and humility, illustrated by stories of encounters with various musicians from 'Mr.' Stravinsky to the newest of her young students. These could convey their full message only to such an audience as she had before her, present-day students of music in the act of learning how to perform and compose at professional level.

As she addressed us in her halting English, delivered in a throaty but well-modulated voice, there was laughter and absorbed silence. When she came to an end, she had welded us all into the solidarity of colleagues. A great musician and teacher had made us part of her guiding philosophy in such a humble, informal and captivating manner that students and professors alike rose to applaud her in the fulness of their hearts.

JOHN RUSSELL

THE SHERBORNE — WINCHESTER TOUR

by Two Americans

On Saturday morning, March 3, 1962, the R.C.M. Chamber Orchestra conducted by Mr. Harvey Phillips left London to give a week-end series of concerts at Sherborne School, Dorset and Winchester College, Hants.

We did not realise it at the time, but this was the first tour by an official College orchestra since at least before the last war. It was also our first trip outside London. We came to College last September. I'd studied four years in the States (James speaking) but came here because I like your style of clarinet playing. For me (David) the R.C.M. is my first conservatory.

We stopped for morning coffee in a quaint village café. While travelling, we ate a nourishing lunch provided by the College and observed the beauty of the English countryside. The rolling hills and green meadows reminded us of the landscape prevalent in Michigan and Illinois. We noted with interest the number of houses with thatched roofs, which don't exist in the United States.

After a rehearsal in the Sherborne school hall, we began a round of sight-seeing. One of the most inspiring sights was Sherborne Abbey, built in 705 A.D. Like any two American tourists, we armed ourselves with cameras and climbed to the top of the Abbey tower. From there we saw in the distance the ruins of an old castle, said to have been built by Alfred the Great. After tea we were met by a Sherborne schoolboy who took us to our room in the school. On our way, he told us of the rigorous life of a public school boy. (Next morning, we felt we were fortunate that the prefects didn't make us take the traditional 7.15 a.m. bath.)

The concert was very well received, in spite of the difficulties we had because of the cold hall. Our programme included Bach's third Brandenburg concerto, Haydn's Sinfonia Concertante Op. 84, Britten's 18-part fugue for strings. Afterwards we gathered in one of the local pubs for drinks and a game of darts, the U.S.A. against Great Britain. In spite of the fact that we lost by 253 points, we enjoyed it. Then we sang traditional English and American songs.

On Sunday morning we left for Winchester. We are sorry to say that several members of the orchestra did not feel well. No doubt the strenuous concert on Saturday evening had greatly tired them. We were all very impressed by the acoustics of Winchester's new hall, and by the beautiful panelling. This panelling is about 400 years old. The hall was built specially for it. We were given lunch in the various school houses, and after the concert, which was also very successful, we were served tea by the ladies of Winchester.

Before leaving for London, we walked to Winchester Cathedral. There we thought ourselves removed from the twentieth century by hundreds of years. Its great stone walls and high arched ceiling made us marvel at the wonders of early English architecture.

In retrospect we both agreed that if the towns we saw were typical of provincial England, it certainly deserves its reputation of beauty and charm.

JAMES MARK
DAVID SCHERER

R.C.M. STUDENTS' ASSOCIATION REPORT

The first two terms of the 1961-62 College year are looked upon by the Students' Association Committee as being moderately successful.

In the Christmas Term we welcomed the new students with a Freshers' Squash. It was attended by 250 students and made a fine start to the year. This was followed by a Binge in the College Cafeteria on October 17 after the birthday concert for Sir Arthur Bliss. We were greatly honoured by the presence of Sir Arthur and Lady Bliss. Much beer was consumed together with the fine selection of sandwiches prepared by the wonderfully hard-working young ladies of my Committee. At this party the College Jazz Band made its first appearance and proved a great success. May this group flourish! The term ended with a very successful Christmas Ball at the Chenil Galleries, Chelsea. We would like to have seen more students, but we had a happy time.

The Easter Term's crowded time-table left little time for social life. However, another good Binge was held after the Choral Concert.

Now we come to the final term. Let this be a time enriched by much success in work and play. Your Committee is planning a Binge on May 17, a theatre trip in June and a Summer Ball on the last Thursday of term, after the First Orchestra Concert. Please read notice boards for details and come along and enjoy these evenings.

I intend to resign at the beginning of July so that a new President can be elected for next year. Your new President can then make his plans ahead. I found it a great disadvantage being elected in September when the College year had already begun.

DAVID TAYLOR, *President*

VISITORS TO COLLEGE

Last term College was visited by Mr. Francis Toye, Madame Nadia Boulanger, Mr. and Mrs. Arnold Franchetti (U.S.A.), Mrs. McGown-Kennedy, Mr. Ivor Griffiths, Dr. John Vincent (California), Professor Boris Blacher (Berlin) and Dr. Ruth Railton.

Obituary

OSBORNE H. PEASGOOD, C.V.O.

1902 — 1962



The sudden death of Osborne Peasgood on January 25, 1962, was a shock and brought sorrow to his near relations and his many friends.

Born in London on March 5, 1902, he was never tempted to live elsewhere, and he devoted his working life chiefly to Westminster Abbey and the Royal College of Music. Osborne Peasgood was a natural musician with a flair for organ playing which showed itself early in life. He entered the R.C.M. in 1918, won an organ scholarship in 1920, and left in 1923. He was fortunate to have Sir Walter Parratt to teach him organ. Parratt, of whom he spoke with affection and gratitude, had a great influence on him during these formative years, and that influence was never lost. Osborne took the A.R.C.O. diploma in 1925 and the F.R.C.O. the next year. At Dublin University he graduated Mus.D. in 1936, and he was made a C.V.O. in 1953.

He became one of the assistant organists at Westminster Abbey in 1924 under the late Sir Sydney Nicholson. When I succeeded Nicholson in 1928, Arnold Goldsborough was sub-organist, but owing to pressure of outside work he felt obliged to resign, and Osborne took his place. During the remainder of my Abbey days Osborne played at many important State services, including King George V's Thanksgiving Service, the wedding of the Duke of Kent and Princess Marina and the Coronation of King George VI. When I left the Abbey in September 1941 Osborne was made acting-organist until after the second world war, and then served as sub-organist under Sir William McKie. In 1953 he played at the Coronation of our present Queen. For the last few years he conducted the Westminster Abbey Special Choir.

In 1936 Osborne became a Professor at the R.C.M.; he was an examiner for its diplomas and he also examined for the Associated Board. Shortly before his death he was appointed to the Board of Professors. In 1936 he had married Dora Livesay, who was at that time a student at the R.C.M. under Hubert Fryer.

He led a busy professional life; for he was much in demand to give organ recitals, he taught at Reading University, played at the Bach Choir concerts, was on the Council of and was an examiner for the R.C.O., and frequently was asked to advise about the re-building of organs. Like many organists he was interested in mechanical things, and in his younger days could often be found happily taking down the engine of his car and doing odd jobs with his motor cycle. In early years he took part in the London to Land's End motor cycle trials which were run at the very worst time of the year. Sport

interested him, and he played a good game of tennis, and, later in life, golf. But fishing was his greatest relaxation, and whenever he could find time he visited Launceston to fish the nearby waters.

Speaking personally, by his death I have lost a friend of many years standing and a loyal colleague. I admired him as a musician. His organ playing on occasion was brilliant, and he possessed a special gift for improvisation. In my opinion, the ease with which he expressed himself in improvisation accounted for the fact that he did not feel the necessity for making time to spend on composition. He was an experienced teacher and his students will remember him with gratitude.

My memory of Osborne is of a generous, kind man, straightforward and honest, whose often blunt speech was tempered with a dry sense of humour. We mourn his death and share the sorrow of his wife and daughter. He will be sorely missed, not only by his many friends, but also at the R.C.M. and more especially at Westminster Abbey where he had served devotedly for so many years. At his funeral on February 8 a large representative congregation attended the impressive service, and his ashes were laid to rest in the Great Cloister of the Abbey, next to those of Sydney Nicholson.

ERNEST BULLOCK

When I was asked to write this tribute to Osborne Peasgood at once the picture of this fine man came into my mind's eye; the huge frame and rather loose, characteristic movements which were all part of a personality whose memory we cherish.

In his death so many of us, and particularly College, have lost an irreplaceable friend and colleague. He was a lovable character, with qualities that endeared him to everyone who understood the meaning of the word sincerity; a simple, kindly person, endowed with that great virtue, supreme humility.

My student days' recollection of him was when he deputised on Wednesday afternoons for the late Sir Percy Buck at aural class, where his accuracy of pitch petrified many like myself whose voices could not compete with the members of the choral class when asked to vocalise. Subsequently we would walk out onto the old College tennis court and he would proceed to play the pants off any of us, and add to our general discomfort by not even bothering to take off his sweater, whatever the temperature, for he was a brilliant tennis-player. How often, also, when an urgent repair was needed to one of the College organs the cry went up 'send for Dr. Peasgood!', and he would duly arrive, casually ask 'what's up?', then whip off his jacket, grab a spanner, and disappear into the bowels of the organ, as another of his accomplishments was a flair for mechanics.

It was always a great privilege to be allowed to visit the organ loft at the Abbey. I was fascinated to watch him play, because to the onlooker his technique gave an impression of deceptive ease and repose, and one could only sit and admire his virtuosity and brilliant gift of extemporisation.

There are few who will miss him more than his two life-long friends at College, Percy Showan and Tom Manning, and often the four of us would gather for a chat in Percy's Vestry.

After the Memorial Service in the Abbey, when such a great assembly of friends gathered to pay their last respects, I walked through the Cloisters, and passing Osborne's last resting place, I felt sure many, like myself, were remembering with gratitude his geniality, his warmth, his loyalty, and the inspiration of his friendship.

MORRIS SMITH

HELEN MARY EGERTON

1878 -- 1961

Helen Egerton who died on October 29, 1961, came to the R.C.M. in 1895 to study the violin, at first with Gompertz and then with Rivarde. She had a brilliant College career, twice winning exhibitions, and left in 1900. For two years she studied with Sevěik in Prague and in 1905, accompanied by Donald Tovey, she made her highly successful London debut. This was followed by many concert appearances.

After the interruption of the 1914-1918 war her main occupation was teaching; in this she was unfailingly patient and encouraging, always serving and pointing to the music itself. Latterly she became severely crippled by osteo-arthritis but her hands remained miraculously free and she played her Guarnerius almost to the end. In her old age she had an electric invalid chair in which she travelled about. One day this upset, at the bottom of a Sussex valley, but a passer-by disentangled her and went to get help. On returning they found her calm and unshaken, reading the book she had been taking to a friend—*The Ascent of Everest*.

A rare spiritual quality illuminated her whole personality and through it her playing. One of her oldest friends pays tribute thus: 'If she is making music with the angels now, it is only where she belongs.'

ROSAMUND STRODE

BORIS ORD

1897 — 1962

For months Boris Ord had been dying in his rooms in King's College, Cambridge. Although it was sorrowfully accepted that there could be only one outcome and that the end would be welcome perhaps even to him (certainly to a friend haunted by the thought of those gifted fingers lamed, the body of the man immobile while he smiled in the face of his ineluctable fate) yet when the news came that he had died one was startled. For long he had been the centre of an outsider's experience of that fertile little Cambridge world and by the end had become widely known beyond those confines, and his going left a sense of unreasoning bewilderment.

What follows here is a view of Boris Ord from his young manhood throughout his life. It is seen through my eyes alone. I can do no more than that, cannot use the eyes of others though they may have pierced deeper and discovered more of value to the reader.

He came to College in 1914 from Clifton where, still a schoolboy, he had won his A.R.C.O. Then an organ scholarship at the College and so to the First World War. Stanford, who enjoyed recruiting, put him in the right way for a commission in the R.A.F. and Boris was soon air-borne. It was a great thing for him, that sense of comradeship which was from early on a part of his ideal. I knew him from the time he entered College and for many years was intimate, finding him an inspiring companion; and I know now that with my flightier temperament I got less from him than if I had listened more keenly. He was gay and of a delightful humour; and with that there was a youthful solemnity, an inheritance from his German mother, possibly, though I remember her as a smiling dear creature.

After the war he went to Cambridge and that was to be his permanent home. He was organ scholar at Corpus and it was then that he came under the influence of Edward Dent who was to become Professor of Music there. It was the time of notable activities such as the production of Purcell's *Fairie Queene*, matters in which Boris played a part. From Corpus he went to King's as organist and choirmaster and later he became University Organist. By then he was fully implicated in all the chief Cambridge musical activities, as trainer of his choir, conductor of C.U.M.S. and of the Madrigal Society. He and I in early years had gone together to choir practices in the Temple Church and there Boris experienced Walford Davies's remarkable technique, above all in the singing of the psalms, their scansion, the interplay of words and music, the onward flow of the psalm. At King's he put all that into practice.

He was a fine vocal conductor, better than with an orchestra which seemed to stiffen his muscles so that he lost fluency. But his manipulation of madrigals was unequalled for delicacy and strength. While at College he was already an excellent pianist and he became an even better organist and, in my opinion, best of all as a harpsichordist, a rare example of a man able to accommodate his style of performance to three instruments opposed in touch.

Honours came to him as the fame of his work spread beyond Cambridge, culminating in the honorary doctorate which at length his own university conferred. It must have been his last public appearance. He enjoyed these distinctions but they did not

detract from his humanity and he kept a lively sense of humour. A slight, and to his friends amusing, pomposity was his shield when bores were around, his youthful solemnity grown older, I suppose. But I feel that he himself afterwards could giggle at it all and become his easy, charming self again. He was a wonderfully sociable entertainer, loving to throw parties and to go to them. At the end he had to give up all that and simply wait.

SCOTT GODDARD

DORIS BOWEN

at College 1907 — 1949

Doris and I seemed to be at College the same length of time. From the first time I met her, when she had charge of the men's dining room, there was always that smiling serenity. She carried the heavily-laden trays with the same good spirit and cheerfulness as she bore throughout her many years' service. I remember one Christmas when one of the students was inveigled into standing on a chair to thank her for her kind service to us all; this was meant to be a rag, but the dignified manner in which she accepted it took all the sting out of it. She took such an interest in all our doings, particularly the football and cricket matches, and when she had control of the professors' dining room, it was the same happy personality that attended to us all.

She died on January 16, 1962, and the Director, Bursar, Lady Superintendent, Miss Lena Makin, Mrs. Nellie Keen and I attended her funeral. She was a real part of College all her days here. Bless her!

TOPLISS GREEN

MARRIAGE

Wicebloom-Lissack: Sidney Leonard Wicebloom* to Patricia Anne Lissack* on April 29, 1962

BIRTHS

Copley: To Ian* and Brenda a son, Peter Daniel, on March 14, 1962

Latham: To Richard Mere* and Felicity a son, Charles Richard Arderne, on April 22, 1962

* *Royal Collegian*

DEATHS

Musson: Winifred Victoria, on January 30, 1962

Climpson: Walter Ernest (Haydn Malbe), on March 17, 1962

R.C.M. UNION REPORT

There has been a very marked increase in the membership since the start of the year which is most pleasing and encouraging. We are particularly glad to welcome back some whose subscriptions had lapsed for many years, as well as, in some cases, those who left College only two years or so ago, and had neglected to join. The Address List has been reprinted and issued and we hope there are not many errors.

The 'At Home' will be on Thursday, June 7, a change of day from the usual Friday, you will note.

P. CARLY FOSTER

Hon. Secretary

BACK NUMBERS OF THE MAGAZINE

Magazines for Christmas Term 1960 and Easter Term 1961 have sold out. Would any readers who no longer want their copies be kind enough to let us have them back?

LETTER TO THE EDITOR

Long Crendon,
Bucks.

Dear Editor,

I would like to add a postscript to the excellent article about the library by Barbara Banner in the *R.C.M. Magazine*, Vol. LVIII No. 1.

I was glad that a warm tribute was paid to Miss Pamela Willetts of the British Museum for her wonderful job of patient work and practised scholarship in the restoration of the Jenkins manuscript. But this, and many other manuscripts which were repaired, rebound and put in order at that time, could not have been done without help from several sources. For example, the restoration work was paid for from substantial grants given by the Pilgrim Trust, the Coulthurst Trust, the R.C.M. Council and others. Miss Banner herself and Miss Gillian Squire undertook the supervision of the repairs, which were carried out by the permanent binding staff of the British Museum and the Wigmore Bindery.

These repairs of manuscripts have added greatly to the value of the R.C.M. library, and tribute is due to all concerned.

Yours sincerely,

ERNEST BULLOCK

RECENT ADDITIONS TO THE PARRY ROOM LIBRARY

Manuscripts

- Alvars, Elias Parish: Autograph of 'A New Method for the Harp.' c.1840.
Cliffe, Frederick: Autographs of Symphony in C minor, Symphony in E minor and 'Cloud and Sunshine' Orchestral Picture. Full Scores. 1889-1892.
Irgnuolo, Gaetan: Six Amusements pour Flute ou Violon et Guitare. IXe Ouvrage. Naples c.1830.
Mayr, Johann Simon: Cavatina. Amor perche m'accendi. Full Score. c.1800.
Parry, Sir C. H. H.: 36 volumes of autograph Lecture Notes.
Schumann: Autograph of 'Die Capelle' [Part-Song for female voices] Op. 69, No. 6. With a presentation inscription from Clara Schumann to George Grove.
Williams, Ralph Vaughan: Autograph of an unpublished orchestration of 'Love's Last Gift', the last song in the cycle 'The House of Life'. Full Score.

Printed

- Czerny: Grandes Variations Brillantes sur une marche anglaise, pour le Pianoforte avec accompagnement d'Orchestre. Oeuvre 280. [Parts.] First Edition. Vienna [1832].
Monsigny, Pierre Alexandre: Rose et Colas. Comédie en Un Acte. [Full Score]. First Edition. Paris [1764].
Schubert: Erlkönig. Ballade von Göthe. Ites Werk. First Edition. Vienna [1821].
Hassler, Hans Leo: Complete Works, in 12 volumes. Wiesbaden, 1961 (In progress).
Hoboken: Haydn-Verzeichnis. Band I. Mainz, 1957.
Hopkinson: A Bibliographical Thematic Catalogue of the Works of John Field. London, 1961.
Lockspeiser (editor): Debussy et Edgar Poe. Documents inédits. Monaco, 1961.
Schmieder: Bach-Werke-Verzeichnis. 2nd Edition. Leipzig, 1958.

The Parry Room depends on gifts for the expansion of its collection of manuscripts and old printed music, and will be glad to receive any material of interest from old collegians and friends.

MARION SCOTT PRIZE

The Society of Women Musicians offers a prize of £20 in memory of Marion Scott for women woodwind players who were under the age of 30 on December 31, 1961. The competition will take place on July 10, 1962, in central London. There is no entrance fee. Application forms from the Organizing Secretary, S.W.M., Cramer's, 139 New Bond Street, W.1.

THE CREES LECTURES

The Crees lectures were given this term on May 18 and 25 by Mr. Bernard Shore, whose subject was 'The Viola as a Solo Instrument'.

R.C.M. CHRISTIAN UNION REPORT

During the last two terms our activities have been many and varied. The Wednesday lunch-hour meetings (this term a series on The Sermon on the Mount) have been well supported. Friday Bible Studies have been based on the Epistle to the Romans (chapters 1-8) and the First and Second Epistles to Timothy.

The Christmas Term began with a Freshers' Welcome Tea-Party held at Queen Alexandra's House. The Director and Mrs. Falkner were present with about eighty first-year students. After refreshments we saw a 'Fact and Faith' film called *The Stones Cry Out*.

Together with students from other South Kensington colleges, several people attended a weekend conference at Mabledon, Tonbridge, in November. This was a time of great blessing for many.

A new venture for our Union was a half-day conference this term at Westminster Chapel. Our guest speaker was Mr. W. H. Cherry of the Ceylon and India General Mission.

From time to time members have offered their services in leading Young People's Fellowship meetings and other groups in many districts of London.

Highlights in social activity were the two Saturday coach trips for overseas students: to Whipsnade Zoo in the Christmas Term, and to Oxford in the early Spring.

We warmly invite all who are interested to join in our activities in the coming term.

WALLACE WOODLEY,

Retiring President

PUBLICATIONS RECEIVED

Books

- Eric Crozier: *The Story of Let's Make an Opera!* O.U.P. 8s. 6d.
 Wilfred Dunwell: *Music and the European Mind.* Herbert Jenkins. 25s.
 Sidney Harrison: *The Music Makers.* Michael Joseph. 21s.
 Edgar Hunt: *The Recorder and its Music.* Herbert Jenkins. 21s.
 G. F. McCleary: *On Detective Fiction and Other Things.* Hollis & Carter. 16s.
 Stravinsky & Craft: *Expositions and Developments.* Faber. 30s.

Music

- Donald Cashmore: *Sing to the Lord of Harvest.* S.A.T.B. & organ. Epworth Press. 1s. 3d.
 Herbert Howells: *Missa Aedis Christi.* S.A.T.B. unacc. Novello. 5s.
 A Sequence for St. Michael. S.A.T.B. & organ. Novello. 2s. 2d.
 A Hymn for St. Cecilia. S.A.T.B. & organ. Novello. 1s.
 Howells' Clavichord, Bks. 1 & 2. Novello. 10s. each.
 John Ireland: *Leaves from a Child's Sketchbook.* Piano. Augener. 3s. 6d.
 Spring will not Wait. Piano. O.U.P. 3s. 6d.
 Maurice Jacobson: *Beginner and Teacher.* 10 Duets. Curwen. 3s. 6d.
 R. Vaughan Williams: *Suite de Ballet.* Flute and piano. O.U.P. 7s. 6d.

DATES TO NOTE

May 29	June 2	The Beggar's Opera (Austin)
June 7		R.C.M. Union At Home
	12	Student Composers Concert
	14	Meditner 2nd piano concerto
		Hindemith piano concerto
	20	Ravel Shéhérazade
		Firzi Magnificat
		Kodály Missa Brevis
		Gibbons & Weelkes Hosanna to the
		Son of David
	27, 28, 29	Riders to the Sea
		Prima Donna
July 11		Howells Kent Yeoman's Wooing Song
		Vaughan Williams 5 Mystical Songs
		Britten Cantata Academica
	12	Students' Association A.G.M.
	17	Mahler Kindertotenlieder

Bach's two-part Inventions?

BACH. SUITES. New con. s/c. units, kit/din., bathrm. & w.c. Suit 2. Hampstead, nr. stn. & heath from 8 gns.

Advertisement

College Concerts

ST. JOHN PASSION

Bach

ROYAL COLLEGE OF MUSIC

March 16, 1962

CHICHESTER CATHEDRAL

March 17, 1962

Christus
Evangelist
Peter
Pilate
Officer
Servant
Maid

Gordon Morris
Gary Fisher
Peter Garrett
Edward Byles
Sally Dowdall

Sopranos: Jacqueline Murray, Sally Dowdall

Contraltos: Margaret Lamb, Heather Wilks

Tenor: Edward Byles

Basses: Brian Holmes, Malcolm Rivers

Harpsichord: Cyril Grover

Cello: Nadine Unna

Chorus and Orchestra of the Royal College of Music

Conductor: John Russell

PROFESSORS' CONCERT

JANUARY 10

Introduction and Passacaglia for Organ

Harold Darke

Hock

Harpsichord Suite No. 8 in F minor

Thornion Lofthouse

Handel

To the Soul

To Althea from prison

When I was one-and-twenty

Spring Song

The night is freezing fast

Mally O!

Keith Falkner

Accompanist: Christabel Falkner

Stanford

Parry

Butterworth

Lennox Berkeley

H. K. Andrews

Herbert Howells

Violin and Piano Sonata

Alan Loveday

Debussy

Ruth Loveday

Eight Studies for Piano

Lamar Crowson

Peter Racine Fricker

CHORAL AND ORCHESTRAL CONCERT

FEBRUARY 22

Prelude: 'Lohengrin'

Poème

Joan Dunford

Wagner

Chausson

Symphony No. 2

The Hymn of Jesus

Conductor: Richard Austin

Leader: Warwick Hill

William Walton

Holst

FIRST CHORAL GROUP

MARCH 28

O sing unto the Lord

Soprano: Delia Fletcher

Alto: Heather Cox

Basses: Jonathan Steele

Rodney Williams

Purcell

Kleiner Psalter

Cantata No. 21, 'My spirit was in heaviness'

Sopranos: Sylvia Ellis, Christina Clarke

Tenors: Kenneth Woollam, George Howarth

Bass: Peter Garrett

Conductor: John Stainer

Willy Burkhard

Bach

FIRST ORCHESTRA

JANUARY 25

Overture in B flat

Dance Rhapsody No. 1

Piano Concerto No. 1

Arthur Tomson

Conductor: Richard Austin

Leader: Warwick Hill

Schubert

Debussy

Brahms

SECOND ORCHESTRA

Concerto Grosso for Strings in E minor	MARCH 13	Handel
Hungarian Fantasia		Liszt
Tintagel	Jean Phillips	Bax
The Walk to the Paradise Garden		Delius
Siegfried's Funeral March		Wagner
	Conductor: Harvey Phillips	
	Leader: Jean Berry	
Overture: 'La Scala di Seta'	FEBRUARY 6	Rossini
Concertstück		Weber
'Sabbath morning at sea'	Andrew Pledge	Ligeti
Symphony No. 5	Margaret Lamb	Vaughan Williams
	Conductor: Harvey Phillips	
	Leader: Robin Benetfield	

THE DIRECTOR'S CONCERT

Serenade, K. 203	FEBRUARY 14	Mozart
Five Ophelia Songs		Brahms
	Heather Wills	
	Accompanist: Gordon Stewart	
On hearing the first cuckoo in spring		Delius
Summer night on the river		
Cantata No. 202: 'Weichet nur, betrübte Schatten'		Bach
	Sylvia Linden	
	Oboe: Elisabeth Duddridge	
	Harpichord: Arthur Tomson	
	Cello: Martin Elmitt	
Concerto for Piano and Wind	Arthur Tomson	Stravinsky
	Conductor: Justin Connolly	
	Leaders: Jose Luis Garcia	
	Margaret Roose	

CHAMBER ORCHESTRA

Brandenburg Concerto No. 3	FEBRUARY 27	Bach
Trauermusik for Viola and Strings		Hindemith
	Gerald Manning	
Siegfried Idyll		Wagner
Concerto for Clarinet and Strings		Joseph Horowitz
	Graham Evans	
Symphony No. 5		Schubert
	Conductor: Harvey Phillips	
	Leader: Margaret Roose	

CHAMBER CONCERTS

Violin and Piano Sonata in F major	JANUARY 17	Beethoven
	Joan Dunford	
	Judith Lambden	
Gestillte Sehnsucht		Brahms
Geistliches Wiegenlied		
	Margaret Cable	
	Wendy Packard	
	Patricia Tolman	
Nocturne, Op. 27, No. 2		Chopin
Valse brillante, Op. 34, No. 1		
	Gillian Walley	
Quartet, K. 421		Mozart
	Violins: Marilyn Taylor, Michael McLellan	
	Viola: Martin Dalby	
	Cello: Alison Howard-Lucy	
Violin and Piano Sonata in G major	JANUARY 24	Brahms
	Miriam Morley	
	Jonquil Glenton	
Kommt in mein Herzenshaus (Ein feste Burg)		Bach
Patron, das macht der Wind! (Phoebus und Pan)		
	Sally Dowdall	
	Accompanist: Judith Lambden	
Reflets dans l'eau		Debussy
Ondine		Ravel
	Barry Margan	
Fantasiestücke for Clarinet and Piano		Schumann
	Gordon Booth	
	Michael Basset	
Preludes: Op. 32, No. 5; Op. 23, No. 6; Op. 23, No. 7		Rachmaninoff
	Evelyn Rix	

JANUARY 31			
Brandenburg Concerto No. 6	Violay Cello	William Muir, Wendy Packard Nadine Unna Lizbet Strickland-Constable Christine Cartwright Penelope Burridge	Bach
Piano Sonata in F flat (Les Adieux)	Harpsichord	John Lill	Beethoven
Seven Songs from 'Dichterliebe'		Nicholas Curtis	Schumann
Four Pieces for Violin and Piano, Op. 17	Accompanist	Evelyn Rix Michael McLellan Barry Margan	Suk
FEBRUARY 7			
Christmas Cantata	Soprano	Doreen Price	Alessandro Scarlatti
	Violins	Philip Lee, Mary Hague	
	Viola	Gerald Manning	
	Cello	Elizabeth McCall	
	Harpsichord	Oliver Davies	
Concertino for Clarinet and Piano		John Steinhouse	Busoni
	Accompanist	Oliver Davies	
Rhapsody No. 2 for Piano		Janet Pearson	Dohnanyi
String Quartet in E minor			Frank Bridge
	Violins	Jean Batty, Rosalind Thompson	
	Viola	Gerald Manning	
	Cello	Elizabeth McCall	
FEBRUARY 21			
Violin and Piano Sonata		Anne Wills Penelope Burridge	Cesar Franck
Still the lark finds repose Non so più (Figura)		Neela Munasinghe	Finley (arr. Ivimey) Mozart
	Accompanist	Moses Telford	
Trio in B flat	Piano	Peter Norris	Schubert
	Violin	Martin Jones	
	Cello	Martin Timitt	
FEBRUARY 28			
Quartet, Op. 18, No. 6	Violins	Philip Lee, Mary Hague	Beethoven
	Viola	Gerald Manning	
	Cello	Elizabeth McCall	
Grand Duo Concertant for Clarinet and Piano		James Mark Oliver Davies	Weber
Polonaise-Fantaisie for Piano		Bela Simandi	Chopin
Six Popular Spanish Songs for Violin and Piano		Warwick Hill	Falla
	Accompanist	Jean Phillips	
MARCH 7			
Trio, Op. 11	Clarinet	Graham Evans	Beethoven
	Cello	Lizbet Strickland-Constable	
	Piano	Jean Phillips	
Consolation in D flat Polonaise			Liszt Arthur Bliss
Bassoon and Piano Sonata		Barbara Murray	Eelis Pehkonen
		Robert Bourton Roger Smalley	
The sky above the roof } The water mill } Twilight fancies }			Vaughan Williams
		Kay Williams	Debussy
Oboe Quartet, K.370	Accompanist	Diana Beeken	Mozart
	Oboe	Clare Shanks	
	Violins	Louise Jopling	
	Viola	Patricia Humphreys	
	Cello	Nadine Unna	
MARCH 14			
Cello and Piano Sonata in E minor		Alison Howard-Lucy Marilyn Taylor	Brahms
Etudes Improvisées for Piano		Gwenneth Pryor	Arthur Benjamin
Piano Quintet			Dvorak
	Piano	Linda Kendall	
	Violins	Marilyn Taylor, Marion Forsyth	
	Viola	David Godsell	
	Cello	Joanna Milholland	

MARCH 21

French Suite No. 5 .		Harpischord:	Judith Lambden	.	.	.	Bach
Fugue in C (<i>Forty-Eight, Book 1</i>)				.	.	.	Bach
Fantasia on 'I will give my love an apple' and 'Blow away the morning dew'				.	.	.	trad.
Rowland (<i>Fitzwilliam Virginal Book</i>)				.	.	.	Byrd
Le Moucheron				.	.	.	Couperin
		Arranged for four recorders by Stanley Taylor					
		Descant recorder:	Honorah Taylor	.	.	.	
		Treble recorder:	Janet Whale	.	.	.	
		Tenor recorder:	Clare Shanks	.	.	.	
		Bass recorder:	Mary Ireson	.	.	.	
Harpichord Concerto in F minor				.	.	.	Bach
		Harpichord:	Jean Phillips	.	.	.	
		Viols:	Marion Forsyth, Donald Macdonald	.	.	.	
		Viola:	Patricia Humphreys	.	.	.	
		Cello:	Ruth Wadsworth	.	.	.	
		Bass:	Michael Brittain	.	.	.	
Two Pavanas (1535)	} for guitar			.	.	.	Luis Milan
Two Galliards				.	.	.	John Dowland
Courante				.	.	.	Bach
Dite lo voi pastori: Aer tranquillo		Anatol Regnier		.	.	.	Mozart
		Linda Waltzer		.	.	.	
		Accompanist:	Jean Phillips	.	.	.	
Quartet, Op. 33, No. 3				.	.	.	Haydn
		Violins:	Marion Forsyth, Donald Macdonald	.	.	.	
		Viola:	Patricia Humphreys	.	.	.	
		Cello:	Ruth Wadsworth	.	.	.	

JUNIOR DEPARTMENT

Fourth Competition for the Award of the Angela Bull Memorial Prize

MARCH 31

First Movement from the Sonata in A flat	.	.	.	.	.	<i>Haydn</i>
Les Collines d'Anacapri	.	.	.	.	.	<i>Debussy</i>
Merry Andrew	.	.	.	.	.	<i>Ireland</i>
		Marion Salt				
Cello Concerto	.	.	.	.	.	<i>Saint-Saëns</i>
		Christopher Green				
Sonata in C minor	.	.	.	.	.	<i>Scarlatti</i>
Novellette in F	.	.	.	.	.	<i>Schumann</i>
Rondo in C	.	.	.	.	.	<i>Bartók</i>
		Clifford Lee				
Third and Fourth Movements from the Cello Concerto	.	.	.	.	.	<i>Elgar</i>
		Judith Lenton				
Rhapsody for Clarinet and Orchestra	.	.	.	.	.	<i>Debussy</i>
		Allan Smith				
Ballade in A flat	.	.	.	.	.	<i>Chopin</i>
Prelude from 'Pour le Piano'	.	.	.	.	.	<i>Debussy</i>
		Frank Wibaut				

NEW STUDENTS, SUMMER TERM, 1962

Federer, Barbara (U.S.A.)
Gollins, David (Newbury)
Hamilton, David (East Lothian)
Lau, Suat C. (Singapore)
Todman, Elizabeth (Shrewsbury)

RE-ENTRY

Owen, William J. (Llandudno)

TERM DATES, 1962-63

Summer: April 30 to July 21
Christmas: September 24 to December 15
Easter: January 7 to March 30

A.R.C.M. DIPLOMA

APRIL, 1962

PIANOFORTE (Performing)

Glenton, Jonquil Marcia
Lockwood, Anna Ferguson
Murray, Barbara
Pickup, Dorothy Ann

PIANOFORTE (Teaching)

Anderson, Barbara C.
Clayton, Carolyn Helen Una
Cleave, Marion Grace
Coltman, Patricia J. S.
*Ditcham, Geoffrey Ronald
Harvey, Paula Mary
Hicks, Stephanie Anne
Jopling, Louise Jessica
*Lambert, Mary T.
*Miller, Susan Elizabeth
Morgan, Carol Anne
*Phillips, Rita Elisabeth
*Pixton, Joyce
*Portlock, Jennifer Mary
Retallic, Eileen Joyce
Salt, Jean
Tan, Eng Siew
Thomas, Carol Ann
*Thompson, Rosalind
Walley, Gillian Constance
*Whale, Janet Mary
*Wigglesworth, Ann
Wilkinson, Katharine Mary
Woodward, Mary Freda

ORGAN (Performing)

Bailey, Michael Harry
*Dawes, Charles Julian
*Farrell, Timothy Robert Warwick
*Nicholl, John Hawdon
Thompson, Wendy Ann

ORGAN (Teaching)

Comber, John
*Gregory, Peter Millward
Parsonage, Judith Mary
*Pheps, Eric Christopher
Thompson, Wendy Ann
*Verrall, Margaret O.

VIOLIN (Teaching)

Batty, Jean Valerie
Cartwright, Anne Rosemary
*Cawood, Harry William
Gray, Rosemary
Taylor, Marilyn

VIOLONCELLO (Teaching)

Colebrooke, Janet Mildred

FLUTE (Performing)

Porter, Michael Wardle

OBOE (Performing)

*McKenna, Michael John

CLARINET (Performing)

Stenhouse, John

OBOE (Teaching)

Mogford, Pamela
Tillett, Janet Elizabeth

FLUTE (Teaching)

*Firbank, Elisabeth

CLARINET (Teaching)

Garton, Anthony John
Stonehill, Janet Eileen

SINGING (Performing)

Cable, Margaret
*Searle, Reginald Charles Lewis

*Pass in Optional Written work

EDITOR TO READERS

Contributions to the *R.C.M. Magazine* from present and past students of the College are very welcome. Please send them to The Editor, *R.C.M. Magazine*, Royal College of Music, Prince Consort Road, London S.W.7.

News of Collegians' activities for inclusion in next term's *The Royal Collegian At Home and Abroad* should arrive before August 1.

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